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ABSTRACT

A description of scoring procedures and results of student performance on art objectives and actual test items is presented. The purpose of this preliminary report is to provide detailed information on student performance for use by classroom teachers in forming judgments about the instructional program. All data are based on the provincial sample as a whole; no individuals, schools, or divisions are identified. Chapter 1 provides an outline of the content areas assessed by the grade 5 art test as well as a description of the scoring procedures used with the drawing assignments and the questions eliciting a written response. The three content areas are visual awareness, art production, and art appreciation. Chapter 2 gives the questions and the distribution of student responses. The third and last chapter presents results for the two drawing assignments and gives examples of some student work. (IS)

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MANITOBA ART ASSESSMENT PROGRAM 1983

PRELIMINARY REPORT:

TEST DATA

A REPORT OF THE
CURRICULUM DEVELOPMENT AND IMPLEMENTATION BRANCH
DEPARTMENT OF EDUCATION
PROVINCE OF MANITOBA

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Preliminary report.

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Winnipeg

June, 1983

PREFACE

The Preliminary Report is the first of two reports on the findings of the Art Assessment Program. It contains a description of scoring procedures and results of student performance on Art objectives and actual test items. Conclusions and recommendations will be presented in the Final Report which will be distributed to schools in the Fall of 1983. These will be based on the interpretations of panels of teachers, additional professionals in the Arts, and members of the public. The recommendations in the Final Report will be discussed at Regional Meetings scheduled for the Fall of 1983.

The purpose of this Preliminary Report is to provide detailed information on student performance for use by classroom teachers in forming judgments about the instructional program. All data is based on the provincial sample as a whole; no individuals, schools, or divisions are identified. Teachers are encouraged to review the provincial results and to compare them to those of their own students.

In this report no attempt has been made to interpret the results. Conclusions and recommendations will be made after input is obtained from the interpretation panels.

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Translation Services, Department of Cultural Affairs and Historical Resources and Mario Chioini translated the test and manual respectively.

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This assessment would not have been possible without assistance from: the many people involved in the development of the tests and production of reports, the students who wrote the tests, and the teachers of these students. Special mention must be made of a number of groups and individuals:

- The contractor who gave professional assistance to all aspects of the testing and reporting.
- The Joint Committee on Evaluation which provided guidance throughout the program.
- The Art Technical Advisory Committee which advised on test production, scoring, and analysis of results.
- The teachers and others who participated in the review of objectives.
- The school administrators, teachers, and students that were involved in the pilot testing.
- The divisions and schools that released their teachers to assist in the program.
- The staff of the Curriculum Development and Implementation Branch of the Department of Education who provided necessary support throughout the program.

A WORD OF CAUTION ABOUT THE ASSESSMENT PROGRAMS

All measurements of knowledge, skills, and attitudes are subject to errors of measurement. These errors can occur in a number of ways: the specification of skills and objectives, the selection of materials and production of test questions, the weighting of questions, the interpretation of questions by students, the presentation of results, and the interpretation of these results. In the assessment program, effort has been made to minimize the error; nevertheless, the results should be regarded as estimates of the performance of students. Individual student diagnosis or grading on the basis of the tests should be attempted only in conjunction with other tests and assessments. Furthermore, the intent of the assessments is to obtain estimates of the performance of Manitoba students in general.

In the interpretation of results it is not possible to attribute performance strengths and weaknesses to specific aspects of curriculum and instruction. In addition, a variety of societal factors must be considered. The data presented in this report provide initial estimates of the performance of Manitoba students.

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CHAPTER 1

CONTENT AREAS AND SCORING PROCEDURES

This Chapter provides an outline of the content areas assessed by the grade 5 Art test as well as a description of the scoring procedures used with the drawing assignments and the questions calling for a written response from the students.

CONTENT AREAS

The objectives for the assessment fall under three content areas as listed below (these are also found in the Manual and Scoring Key):

I. Visual Awareness

- A. Recognition and description of subject matter.
- B. Recognition and description of elements and principles of art.
- C. Recognition and description of expressive content.

II. Art Production

- A. Produce an imaginative and original work of art.
- B. Produce works of art with a specific composition, subject matter, or expressive quality.
- C. Produce works of art that contain various visual conceptions.
- D. Demonstrate knowledge and application of media and technique.

III. Art Appreciation

- A. Knowing - students are expected to demonstrate knowledge of artistic styles, art history, media, and techniques.
- B. Judging - Students are expected to make and justify aesthetic judgments with regard to a work of art.
- C. Valuing - students are expected to respond to questions on their attitudes and extra-curricular activities related to art.

Grouping of Questions by Objective for Red Test Booklet

Objective	Questions
IA	1 2 4 16 17
IB	7 8 10 16
IC	5 16
IID	9 13 14
IIIA	16 17 18 21 22
IIIB	3 11 12 15 16 21 22
IIIC	6 12 19 20 21 22 23

Drawing Assignments

The two drawing assignments assessed objectives II A, B, C, and D.

SCORING PROCEDURES

For scoring of questions not covered in this chapter, please refer to page 9 of the Manual and Scoring Key.

Written Responses

For questions 6, 15, and 16 content analysis was performed on a sample of student answers to determine categories. These categories were then used to categorize all student responses. The lists are by no means inclusive of all responses which may form the basis of students' talk about art, nor are they ranked or rated in any order of priority or appropriateness. Both positive and negative responses were acceptable in determining types of responses.

In the long answer questions, the student responses did not always fall exclusively into one category but frequently overlapped several. Also, the categories themselves are not necessarily mutually exclusive. In all cases, however, answers which went beyond the subject matter and related to style and technique were more desirable and showed greater understanding of the artistic process.

Categories used for question #6:

1. Freedom of expression (artistic license/artistic freedom) - This refers to whether or not the response of the student allowed the artist to experiment with media, subject and or design elements. When an artist has created an "unusual" work of art, does the student consider it worthwhile or not?

   e.g., - *because the artist can draw any picture he wants to*
   - *it is okay because the artist made it in his own way*
   - *everything is a work of art*
   - *it is not right to draw that. It might ruin his reputation.*

2. Emotional response (affective) - This refers to answers which indicated the emotions or feelings of the student in response to the work of art. The actual content appears to be of little concern and the student concentrates on statements of feeling.

   e.g., - *it shows no feelings*
   - *it is humorous, it is sort of scary and everyone who saw it would probably like it*
   - *it is not alright because if a child looks at it he or she might be scared*
   - *it looks funny.*

3. Aesthetic response - This refers to the student's making a judgment about the entire work on the basis of its general artistic appeal or the artist's use of the elements and principles of design.

   e.g., - *because it is ugly*
   - *it doesn't match the background and doesn't look artistic*
   - *as long as it looks good, why not?*

4. Subject matter - This refers to student responses which attend mainly to the actual content of the work of art and/or focus on a particular object or objects: for example, the safety aspect of the bicycle riding.

   e.g., - *if they were riding on the road, they could fall and a car might hit them*
   - *it shows how dangerous it is to ride with two people on one bicycle*

e.g., it is encouraging kids to ride like this.

5. Realism/naturalism - This refers to student responses which indicated that a work of art should or should not be an exact likeness of the original subject matter.

   e.g., - the men that are riding the bikes have no faces. The one man has no foot. It is not made as a natural picture should be

   - it is showing what the boys are doing and how they are doing it

   - the men look like two little boys and they are riding on a bike.

6. Other - These responses did not fall into one of the major categories.

   e.g., - it will bring attention to the artist

   - probably took a lot of hard work.

Categories used for question #15:

1. Freedom of expression (definition supplied on page 2 and therefore not repeated).

   e.g., - to some people it may not look like it, but the artist might think so

   - almost anything can be (a work of art) if it's done with thought.

2. Realism/naturalism

   e.g., - the artist was obviously talented and expressed true perspective and realism in his drawings

   - it looks like a real whiskey bottle

   - it does not look real.

3. Emotional response

   e.g., - it is peaceful

   - it suggests a feeling. He captures a forlorn feeling.

4. Subject matter

   e.g., - someone drank from the bottle and spilled some

   - most famous pictures have that in them.

5. Aesthetic response

   e.g., - it only has two things and it is boring to me

   - because it is so delicate, not too colorful, and a nice drawing.

6. Moralistic response - These responses contained evaluative terms which described a particular idea or object and related it to the student's standard of social acceptability or moral judgment.

   e.g., - I say, no, because of the alcohol

   - it shows feeling, that maybe somebody has a drinking problem.

7. Narrative - The student responds to the "story" in the art work.

   e.g., - it doesn't tell much

   - because you use your imagination to think up a story.

8. Technical considerations - These comments referred to the actual execution of the work by the artist. This could refer to style, technique, and media.

4.

e.g., - *blend together*

- *it has been done very neatly.*

9. Photograph as art - These responses indicated that the student viewed the art work as a photograph and did or did not include photography in their definition of art.

e.g., - *it looks like the sort of picture that was taken on the dining room table*

- *it is just a picture taken with a camera.*

10. Other

e.g., - *nice scenery*

- *it has a nice touch for a living room*

Categories for question #16 (apply to both part A and part B of question 16):

1. Subject matter (definitions are omitted where they have been supplied earlier)

e.g., A. - *snow in the mountains*

- *both have valleys and water*

B. - *one has roads, one has trees*

- *one has more mountains. One has hills before mountains.*

2. Technical considerations

e.g., A. - *blend together*

- *sketches*

B. - *one is more lively*

- *more time spent on picture C*

3. Design elements - the student responses alluded specifically to some element or principle of design.

e.g., A. - *they are not coloured, only black, white, and gray*

- *they have a lot of shades and textures*

B. - *picture A is smoother looking, picture C is sharper looking*

- *texture.*

4. Emotive (feeling)

e.g., A. - *same sort of feeling*

B. - *picture A is more eerie*

- *picture A gives a feeling of drowsiness*

5. Viewing point - Student comments displayed an attempt at understanding the point from which the landscape was viewed.

e.g., A. - *both are drawn like the artist is looking from the inside out*

B. - *picture C is closer than picture A*

- *different view*

6. Aesthetic response

e.g., A. - *they are both beautiful*

- *they both look nice to look at*

B. - *one is not as good.*

7. Other

e.g., A - *both still life*
- *same posture*

B - *picture A is not as crowded as picture C*
- *mostly the same thing, very little difference.*

Drawings

In assessing the drawing assignments it is important to note that the markers must have some training and experience to fully utilize these criteria. The scales presented here represent a greater refinement than the scheme presented in the Manual and Scoring Key.

I. The life drawing assignment (running shoe) was ranked on a scale of 1 to 5. In assigning a value three criteria were considered. (Note that "a" and "b" are more important than "c".)

(a) overall shape - This refers to the contour of the shoe and the accuracy of proportions.

(b) volume - This refers to the attention to the space within the outline, i.e., Does the student use line, shape, and shadow to define roundness?

(c) details - This refers to the particular attention that is paid to the smallest and less obvious aspects of the object, e.g., creases, stitching, laces, etc.

To assist the markers, the Technical Advisory Committee took a sample of the drawings and set them aside in 5 ranked groups to be used as a visual standard for the markers during the marking sessions.

LOW - no attention to any criteria (scored 1)

MIDDLE - some attention to one or two criteria (scored 3)

HIGH - high performance in one or two criteria (scored 5)

Each drawing was marked by two scorers. If the marks differed by more than one, then it was set aside for discussion by the other scorers, and a third mark was assigned.

II. In the imagination drawing (Nixerplex) three separate criteria were individually employed in the marking:

a) imagination - This refers to the ability to create unique or original images from an individual's own mind. Highly derivative images were assigned lower values, for example, movie (E.T.) or comic book characters.

LOW - highly derivative/shows little imagination (scored 1)

MIDDLE - shows some imagination but still derivative (scored 2)

HIGH - highly imaginative/not derivative (scored 3)

b) texture - This refers to the application of surface treatment through line, value, or contrast in both creature and background.

LOW - lacking textural consideration (scored 1)

MIDDLE - some consideration to texture (scored 2)

HIGH - serious consideration given to texture (e.g. contrast of textures, variety, etc.) (scored 3)

c) unity - This refers to whether the creature appears to be superimposed on the landscape or whether it appears to be a part of it. In examining the composition, spatial and stylistic unity between the creature and the setting was considered. Is there an overall impression of unity?

LOW - lack of unity/no environment (scored 1)

MIDDLE - some attempt to establish a relationship between creature and setting (scored 2)

HIGH - high degree of spatial and/or stylistic unity (scored 3)

The second drawing assignment (Nixerplex) was marked twice. The first time only imagination was marked. The second time texture and unity were marked. Each category was marked by two separate scorers. Where marks differed by more than one, drawings were reviewed by the other scorers and a third mark assigned.

For both the shoe and Nixerplex drawing assignment, the marks assigned to drawings were determined as follows. When a third scorer was not required (i.e., SCORER ONE and SCORER TWO were in complete agreement or differed by at most one point) the rating assigned to a drawing was given by:

SCORE = FIRST SCORE + SECOND SCORE

Where the ratings differed by more than one point and a group decision was required the rating for the drawing was given by:

SCORE = (FIRST SCORE + SECOND SCORE)/2 + THIRD SCORE

Thus, scores on the shoe range from a low of 2 (both scorers rated it a 1) to a high of 10 (both scorers rated it a 5). Similarly, scores on the three scales used to rate the Nixerplex drawing each ranged from a low of 2 to a high of 6.

The distribution of scores for the two drawings are to be found on pages 19 and 20 of this report

FRENCH LANGUAGE VERSION OF THE ART TEST

The Joint Committee on Evaluation recommended that the test instrument for Art be produced in both the French and English languages. A French language version of the test was produced that paralleled the English language version of the test as closely as possible.

Teachers had the option of testing their students in either the English or French language. Student results are reported for the 10% provincial sample only. Thus, there is only one set of results combined for the English and French language students in the provincial sample.

CHAPTER 2
DATA FOR RED TEST BOOKLET

Questions in this chapter are listed in the same order and much the same format as in the student booklet. The data presented give the percentage of students in the provincial sample supplying each response. Correct or preferred responses are marked with an *.

1.

PICTURE:

"Kitchen Door with Ursula"

by Christiane PFLUG

Number of separate objects identified	% of students
1 - 5	.3%
6 - 10	5.1
11 - 15	10.3
16 - 20	21.1
21 - 25	20.1
26 - 30	24.9
31 - 35	7.6
36 or more	.2
no response	.4

8.

2.

PICTURE:

"The Picnic"

by Henri MASSON

Response	% of students
Incorrect or no response(scored 0)	3.8%
Correctly identified setting (outdoors) or activity (eating or drinking) only (scored 1)	7.1
Correctly identified setting and activity (i.e. eating outdoors or picnic) (scored 2)	89.1

3. When you look at a work of art to decide if it is good, what is the best reason you can give?

38.6 % The objects are drawn in a natural way

* 32.5 The different parts of the picture go together

4.7 The artist always follows rules

15.2 The picture is not messy

7.9 I don't know

1.1 No response

* indicates correct answer.

4.

PICTURE A

"The Story"

by George Agnew REID

The main idea of this work is

5.1 %	A.	discussing a television program.
* 88.5	B.	telling a story.
0.4	C.	playing a card game.
5.2	D.	I don't know.
0.8		No response

5. Look at the art work above. What is the feeling of this art work?

2.0 %	A.	Anger
* 49.8	B.	Suspense
23.9	C.	Fear
13.6	D.	Loneliness
9.7	E.	I don't know
0.9		No response

6.

PICTURE B

"Velocipede"

by Don PROCH

Look at picture B. Is it alright for an artist to make something like this?

62.7%	A.	YES
36.5	B.	NO
0.8		No response

6. (Cont'd.)

Cross-tabulation with Type of Written Response:

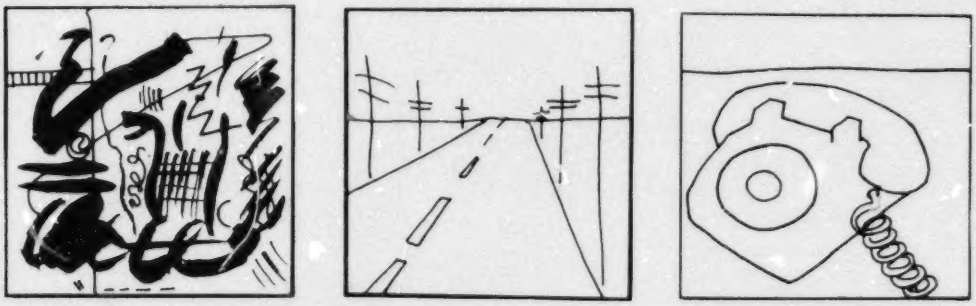
RESPONSE CATEGORY

	1	2	3	4	5	6
YES	39.7%	6.4%	5.8%	0.5%	5.3%	6.8%
NO	1.8	8.3	11.2	4.2	10.5	4.7

Category	Description
1	Freedom of expression (artistic licence)
2	Emotional response
3	Aesthetic response
4	Subject matter
5	Realism
6	Other

NOTE: For more detailed discussion of response categories see pages 2 and 3. Percentages in table sum to more than 100 since some students' written responses fell under more than one category. 4.2% of the students in the provincial sample failed to supply a written response to this question.

7.



A B C

Which of these three pictures best shows many different kinds of lines?

*A. 71.8%

B. 19.3%

C. 7.6%

no response 1.4%

Which of these three pictures best shows contour line?

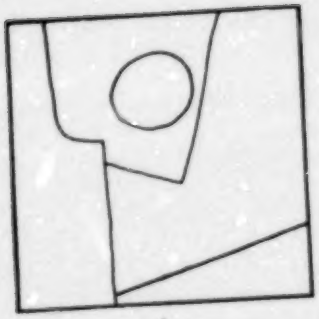
A. 18.8%

B. 45.9%

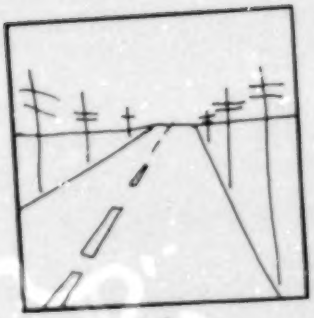
*C. 32.5%

no response 2.7%

8.



A



B

C

D

Which of these four pictures best shows many different shapes?

A. 20.3%
B. .4
* C. 72.2
D. 5.6
No response 1.5

Which of these four pictures best shows many different textures?

A. 8.0%
B. 4.2
* C. 31.2
D. 55.1
No response 1.5

Which of these four pictures best shows many different values?

A. 11.8%
B. 8.1
C. 50.6
* D. 27.4
No response 2.1

12.

9. From the group of words in the box, find the correct answer for each statement below. Place the letter of your answer on the line beside each statement.

A. Collage	D. Portrait	G. Batik
B. Gesture drawing	E. Printmaking	H. Contour drawing
C. Sculpture	F. Pattern	

(% correct responses)

a) F:43.6% A design made by repeating shape, line, colour, etc.

b) A:32.2 A picture made by pasting, and gluing materials to a flat surface

c) E:47.4 A process of making more than one copy of a picture or design

d) C:59.9 A three dimensional shape that is either modelled, cast, carved, or constructed

e) B:33.2 A type of drawing that shows movement

f) D:47.2 A drawing, painting, or sculpture of a person

(% of students choosing each possible response)

	A	B	C	D	E	F	G	H	no response
a)	4.0%	9.1%	3.8%	5.3%	6.2%	43.6%*	4.2%	19.7%	4.1%
b)	32.2 *	11.2	6.8	6.5	7.2	12.9	12.0	6.4	4.9
c)	3.4	6.3	2.0	8.1	47.4 *	13.5	4.7	10.2	4.4
d)	3.2	5.7	59.9 *	5.9	4.2	3.5	7.5	5.8	4.2
e)	3.9	33.2 *	4.4	9.0	5.1	6.3	9.9	23.4	4.9
f)	4.6	7.9	16.5	47.2 *	4.9	2.3	7.4	5.4	3.8

10. Which of the two pictures below shows perspective best?

*83.3% Picture A

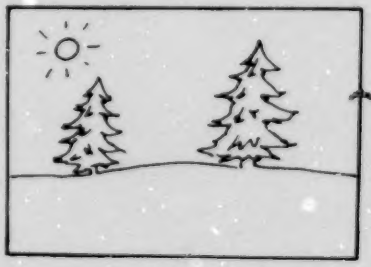
10.9 Picture B

4.8 I don't know

1.1 No response

PICTURE A

PICTURE B



11. Read each statement below carefully. Mark the box for "yes", "no", or "I don't know" with an X.

	Yes	No	I don't know	No response
a) If a painting costs a lot of money, then it must be good	70.5%	25.6%	3.4%	0.5%
b) In deciding if a work of art is good, it is best to accept the word of a well-known art critic or authority	45.2	28.9	24.8	1.1
c) Your own likes and dislikes are good reasons for deciding if a work of art is good	69.7	23.7	5.2	1.5
d) A good painting must look like something real	28.7	67.9	2.4	1.1
e) A person needs special talents to become an artist	56.2	39.0	4.2	0.7
f) Understanding art should be important for everyone	62.5	29.5	7.2	0.8
g) Whatever I like is good art for me	58.6	33.9	6.1	1.3
h) A work of art should tell a story	43.2	48.7	6.2	1.9
i) It's important for me to express my ideas and feelings through art	76.4	15.0	7.5	1.2
j) We should spend more time on art in schools	65.9	26.0	6.6	1.5
k) When a painting has a horse in it, it is always good	10.6	82.8	5.8	0.8

12. Could the items below be considered works of art?

	Yes	No	I don't know	No response
a) Cars	64.4%	28.2%	5.6%	1.8%
b) Furniture	63.4	27.0	7.6	2.0
c) Buildings	82.6	11.6	4.4	1.5
d) Toys	51.0	38.4	8.4	2.2

14.

13. Have you used the following materials in school (Kindergarten to grade 5)? Mark the correct box with an "X".

	Yes	No	I don't know	No response
a) Clay	70.7%	23.9%	4.0%	1.4%
b) Paper mache	59.1	32.8	6.4	1.5
c) Wood	40.4	55.8	2.5	1.3
d) Wire	40.8	53.6	4.2	1.5
e) Plaster (of paris)	31.3	56.5	10.4	1.8
f) Wax	36.6	56.9	5.1	1.4
g) Stone	38.5	55.7	4.0	1.8
h) Cardboard	79.3	16.0	3.3	1.3
i) Plasticine	62.1	27.6	8.5	1.8
j) Crayons	96.1	2.0	0.6	1.2
k) Pencils	95.3	2.6	0.5	1.6
l) Oil pastels	57.2	36.1	5.0	1.8
m) Felt markers	85.2	11.1	1.7	2.0
n) Charcoal	27.2	62.1	8.5	2.3
o) Paint	93.2	4.4	0.4	2.0
p) Yarn, string, or rope	86.4	8.9	2.5	2.1
q) Fabric or cloth	74.1	19.5	4.7	1.6

14. Have you ever done any of the following in school (Kindergarten to grade 5)? Mark the correct box with an "X".

	Yes	No	I don't know	No response
a) Photography	22.2%	68.9%	6.1%	2.8%
b) Made a collage	33.7	48.6	15.5	2.3
c) Made a mosaic	16.7	56.0	24.3	3.0
d) Printmaking	53.1	32.0	12.6	2.3
e) Made mobiles	55.0	35.1	7.2	2.7
f) Weaving	52.9	38.9	5.9	3.0
g) Batik	8.8	54.4	33.4	3.4
h) Drawn an object while looking	80.7	13.6	3.2	2.5
i) Modelled an object in clay	61.3	31.1	4.8	2.8

15. Look at picture D. Is this a work of art?

68.9% YES

28.9 NO

2.1 NO RESPONSE

Why or why not?

RESPONSE CATEGORY

	1	2	3	4	5	6	7	8	9	10
YES	9.1%	15.7%	3.6%	4.5%	18.1%	0.9%	1.3%	12.2%	0.5%	7.6%
NO	0.4	3.2	2.6	7.2	6.9	1.3	1.1	3.2	1.2	2.7

Category	Description
1	Freedom of expression
2	Realism
3	Emotional response
4	Subject matter
5	Aesthetic response
6	Moralistic response
7	Narrative
8	Technical considerations
9	Photographic
10	Other

NOTE: For more detailed discussion of response categories see pages 3 and 4. The total percentage is equal to more than 100% since some students' written responses fell under more than one category. 8.5% of the students in the provincial sample failed to supply a written response to this question.

16. Look at pictures A and C. These two works were made by two different artists.

A. List all the ways these two works are alike.

Category	Description	% of students
1	Subject matter	80.1%
2	Technique/style	10.7
3	Design elements	25.6
4	Emotive (feeling)	2.3
5	Artistic viewpoint	1.6
6	Aesthetic	2.0
7	Other	1.3

16. B. List all the differences in the way the two paintings were done.

Category	Description	% of students
1	Subject matter	62.7%
2	Technique/style	11.1
3	Design elements	13.8
4	Emotive (feeling)	1.6
5	Artistic viewpoint	4.4
6	Aesthetic	2.6
7	Other	4.5

NOTE: For more detailed discussion of response categories for 16A & B see pages 4 and 5. Percentage totals may be greater than 100 because some students' written responses fell under more than one category. 6.8% of the students in the provincial sample failed to supply a response to part A while 17.1% did not respond to part B.

17. Which of the art reproductions on page 11 is a

	% of students selecting				
	A	B	C	D	No response
a) still life	8.0%	17.1%	13.8%	33.5%*	27.5%
b) portrait	4.3	47.0*	3.0	17.5	28.2
c) landscape.	50.7*	0.9	19.3*	0.8	28.4

NOTE: Reproductions on page 11 of test were:

"September Snow, Alberta"
A. Y. JACKSON
A

"Cousin Lydia"
Esther WARKOV
B

"Mountain Sketch"
Lawren S. HARRIS
C

"Geranium and Bottle"
Lionel L. FITZGERALD
D

18. Write the names of three artists you have read or studied about.

WELL KNOWN

Number mentioned	% of students
1	14.8%
2	5.6
3	3.7
No response	75.9

LOCAL
(Indicated as such by teacher)

Number mentioned	% of students
1	3.4%
2	1.0
3	.5
No response	95.1

UNKNOWN

Number mentioned	% of students
1	5.7%
2	1.7
3	2.3
No response	90.3

Well known artists included Picasso, Brueghel, da Vinci, Michelangelo, Chagall, A. Y. Jackson, Tom Thompson, van Gogh, Emily Carr, Rembrandt, P. Kane, Morriseau, Le Gare, Rockwell, Hals, Matisse, Glen Loates, Harris, MacDonald, van Dyke, Manet, Charles Schulz, Kurelek, Dr. Seuss, Jim Davis, Lynn Johnson, W. J. Phillips, Klimp, Kokoschko, Arp.

19. Art should be taught in school

3.5% less often.
66.5 more often.
25.9 same as it is now.
1.1 not at all.
3.0 no response

18.

20. If an art class was offered after school, would you attend?

72.8% YES

23.6 NO

3.5 NO RESPONSE

21. One way to learn about art is to talk about your own work and the work of other students in a class discussion. How often have you done this since September?

37.4% Never

15.0 Once during the year

24.9 About five times

18.5 About ten times or more

4.2 No response

22. How often since September have you looked at and discussed works of art done by artists?

46.7% Never

20.0 Once during the year

20.7 About five times

8.8 About ten times or more

3.8 No response

23. During my free time	Often	Sometimes	Never	No Response
a) I visit art shows after school hours	2.0%	14.8%	73.4%	9.8%
b) I read books about art	8.1	46.2	36.3	9.4
c) I make drawings when at home	51.2	37.5	5.6	5.8
d) I do other art activities at home.	38.6	42.0	12.1	7.3

CHAPTER 3

DRAWING ASSIGNMENTS: DATA AND SAMPLES

This chapter presents the results for the two drawing assignments. Scores reported are the sums of scores given by two different markers. Samples of the reference drawings used by the scorers along with the scores assigned by the Technical Advisory Committee are presented on pages 21 to 30.

DRAWING RESULTS

Shoe Drawing

I. Place one of your shoes on your desk top in the position described by your teacher. Look carefully at your shoe while you draw what you see, in the space below. (For a description of the scoring see page 5.)

Score (two scorers combined)	% of students obtaining each score	Score categories	% in each category
10	.6%	9-10	.7%
9	.1%		
8	1.7	7-8	3.4
7	1.7		
6	8.4	5-6	20.0
5	11.6		
4	35.3	3-4	49.5
3	14.2		
2	24.5	2	24.5
no response	1.9	no response	1.9

20.

Nixerplex Drawing

II. You are exploring a newly discovered, make-believe world and you see a strange new creature called Nixerplex. Draw this creature in its make-believe setting. Try to show how the creature and objects around it feel when you touch them (rough, soft, etc.).

(For a description of the three categories used to score the Nixerplex drawing, see pages 5 and 6.)

Imagination

Score (two scorers combined)	% of students
6	2.2%
5	7.4
4	27.1
3	22.7
2	38.3
no response	2.3

Texture

Score (two scorers combined)	% of students
6	1.8%
5	5.2
4	46.9
3	18.9
2	25.2
no response	2.0

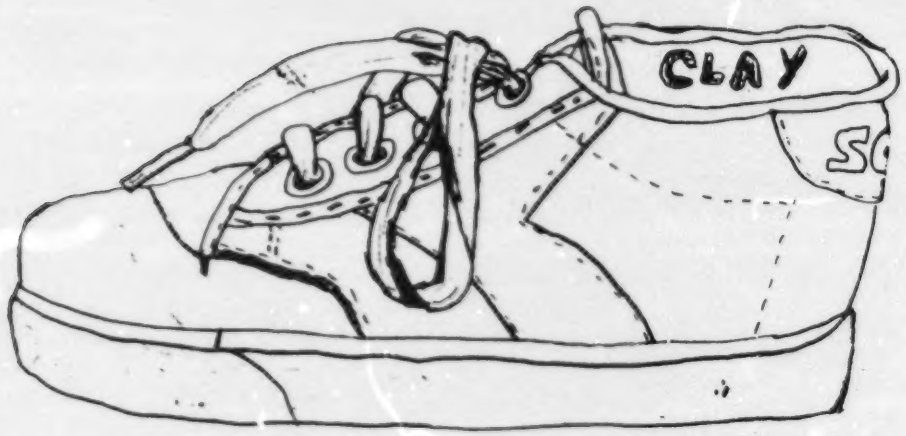
Unity

Score (two scorers combined)	% of students
6	1.0%
5	4.2
4	24.8
3	26.5
2	40.9
no response	2.7

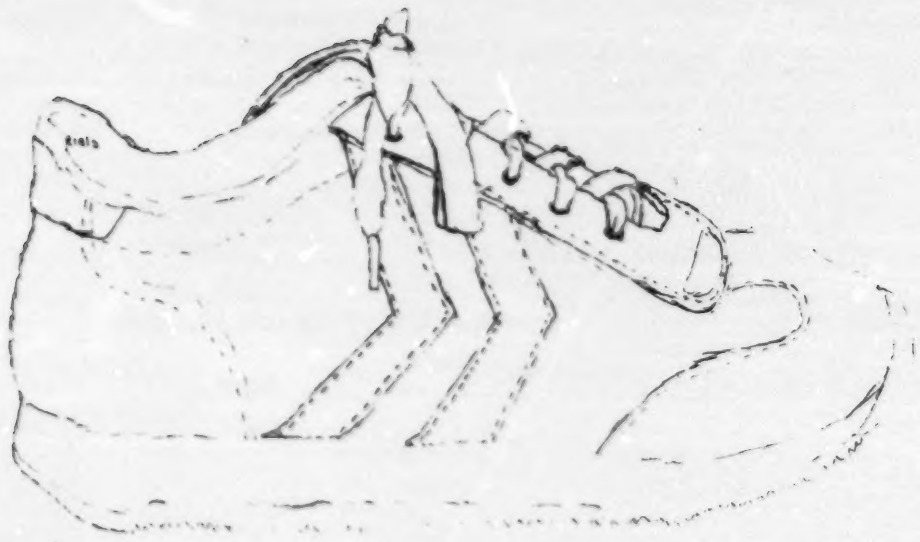
SAMPLE DRAWINGS

Scores presented in this section are those assigned by the Technical Advisory Committee.

Shoe Drawing



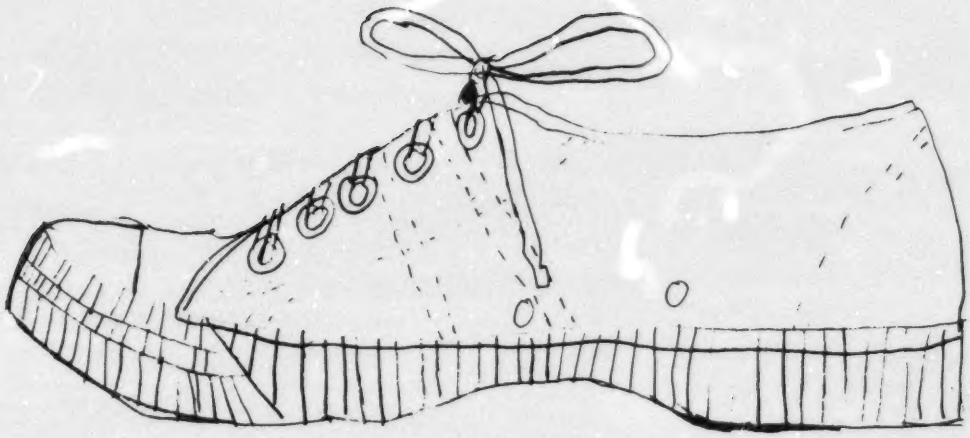
SCORE = 10



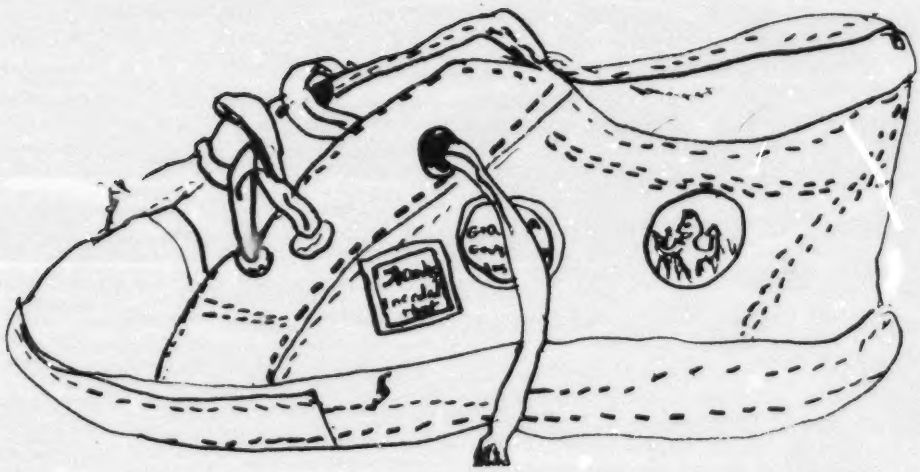
SCORE = 10

BEST COPY AVAILABLE

22.



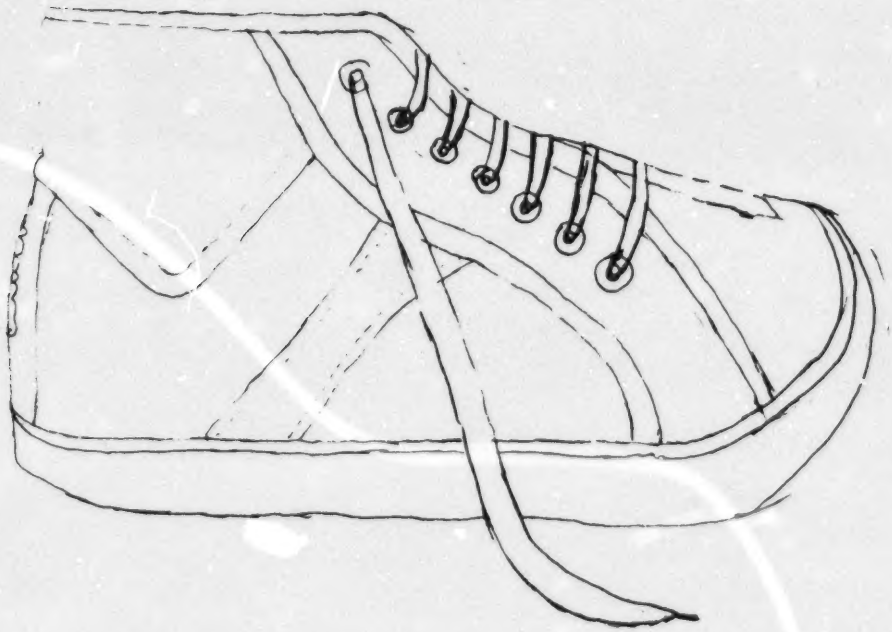
SCORE = 8



SCORE = 8

BEST COPY AVAILABLE

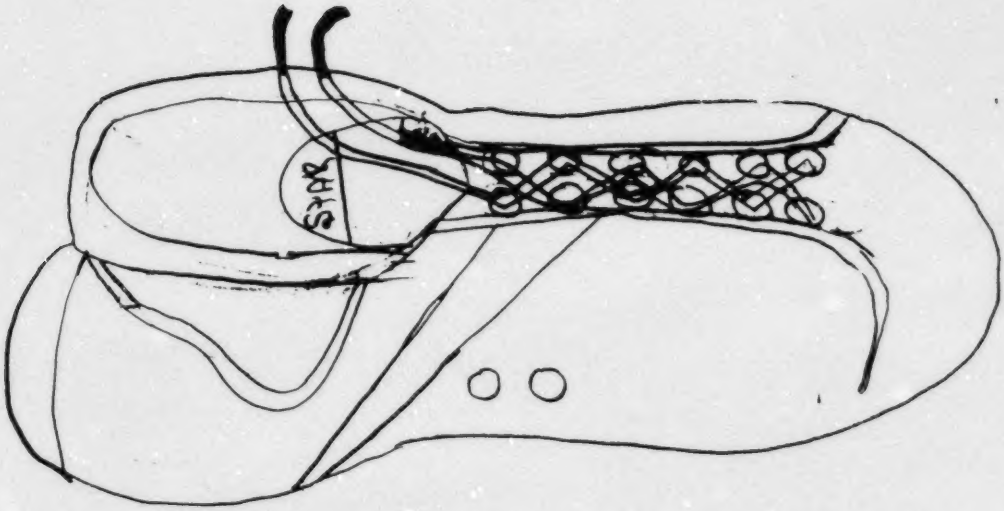
SCORE = 6



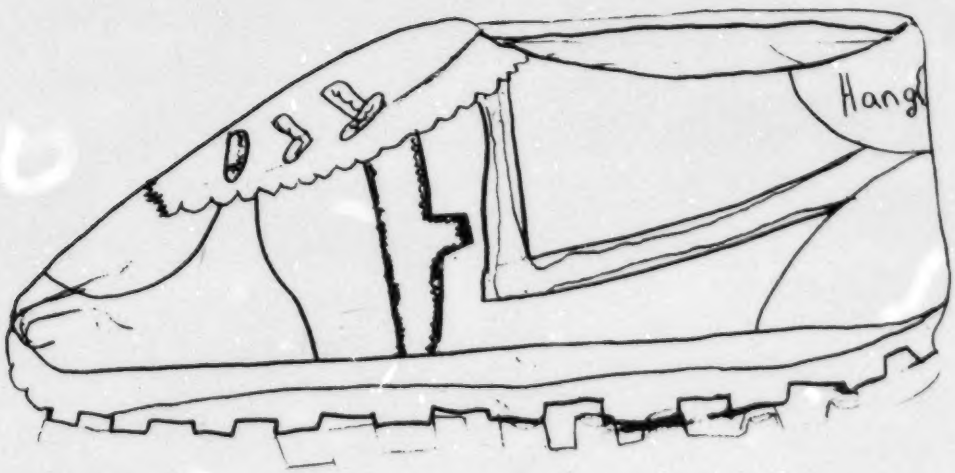
SCORE = 6

BEST COPY AVAILABLE

24.



SCORE = 4



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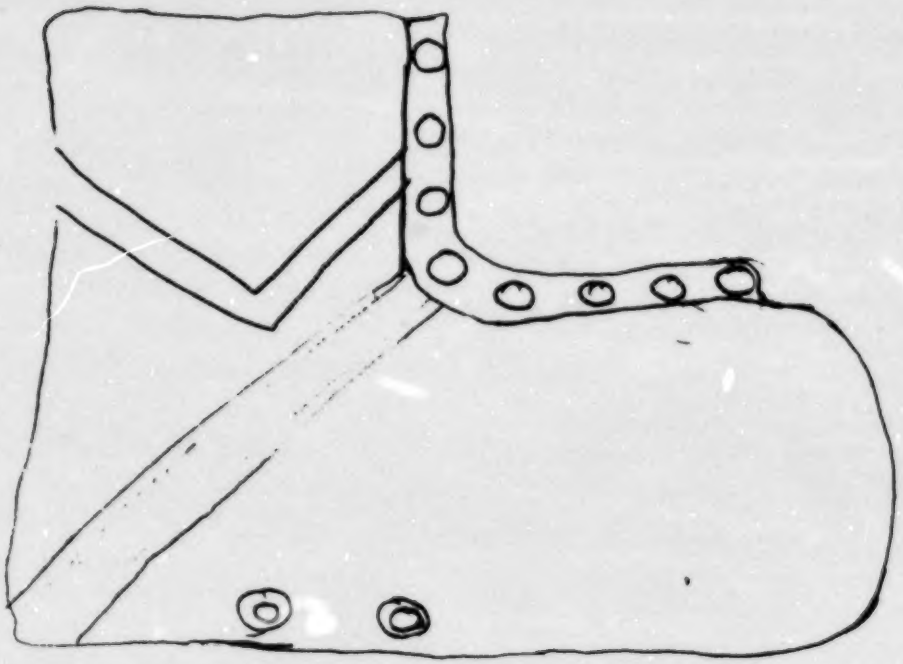
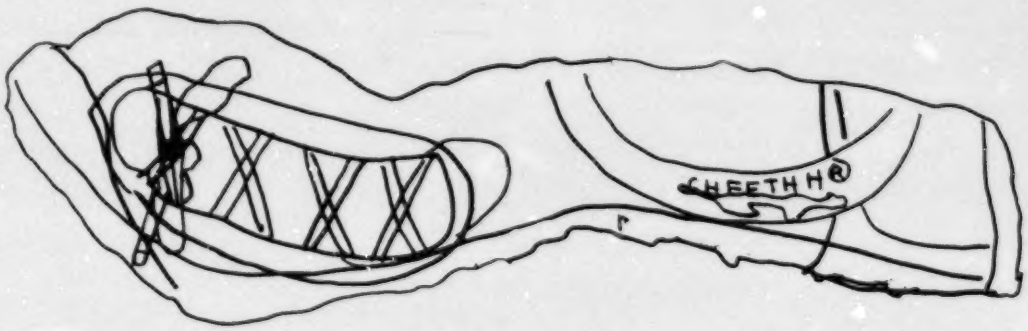


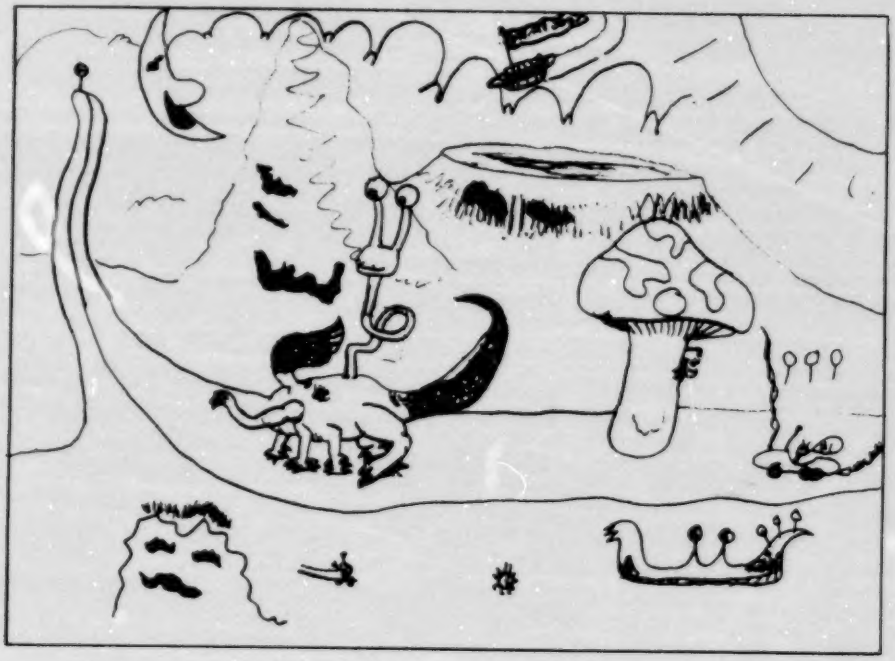
SCORE = 2



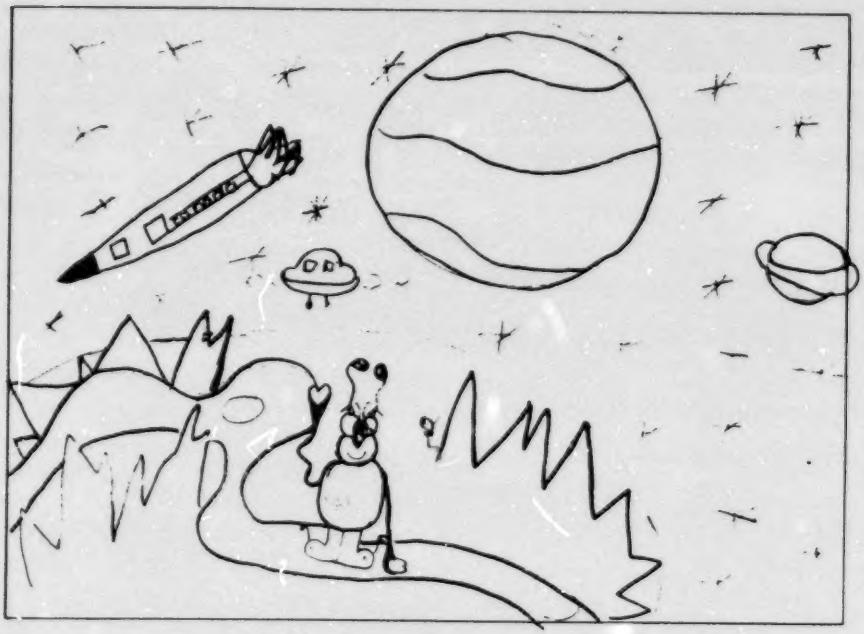
SCORE = 2

26.

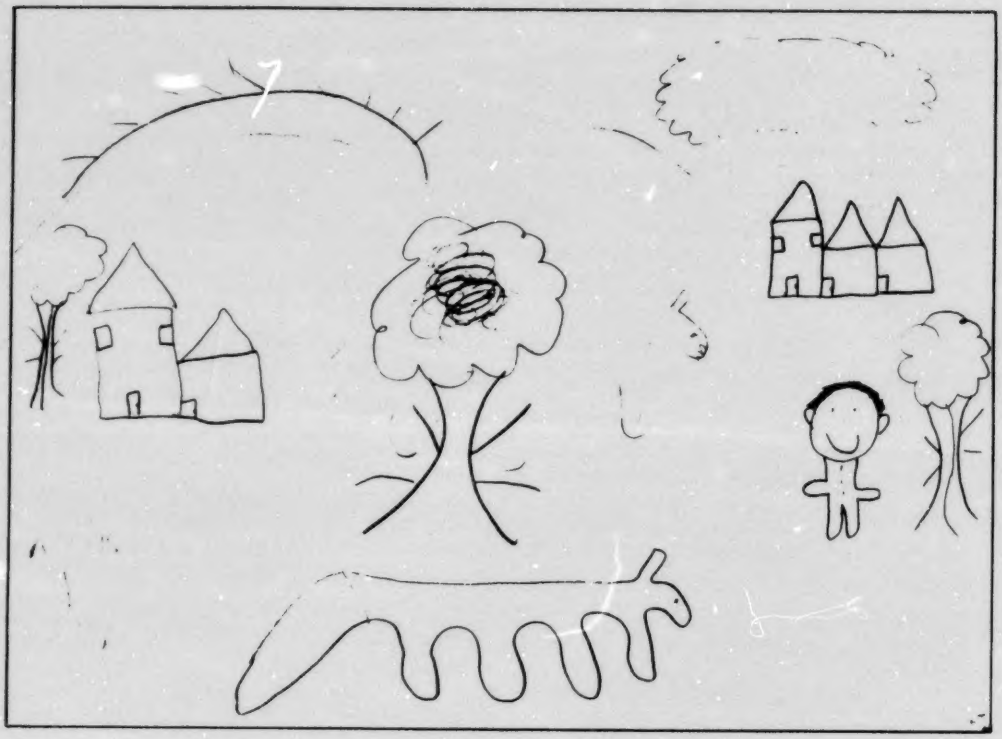
Nixerplex Drawing



IMAGINATION = 6 (*Texture = 4, Unity = 4*)



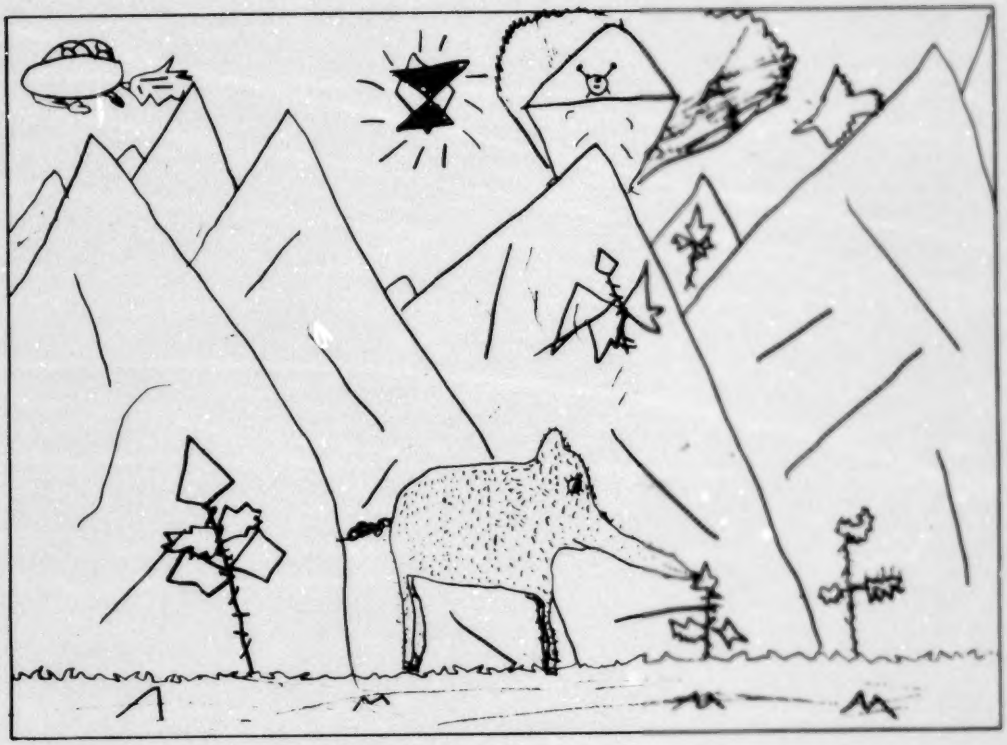
IMAGINATION = 4 (*Texture = 3, Unity = 6*)



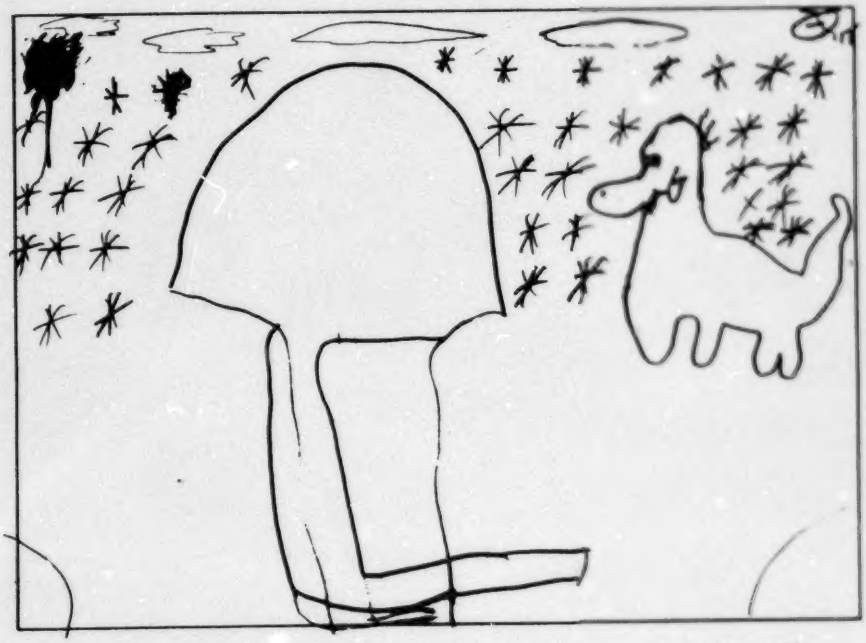
IMAGINATION = 2 (*Texture* = 2, *Unity* = 2)

TEXTURE = 6 (*Imagination* = 5, *Unity* = 5)

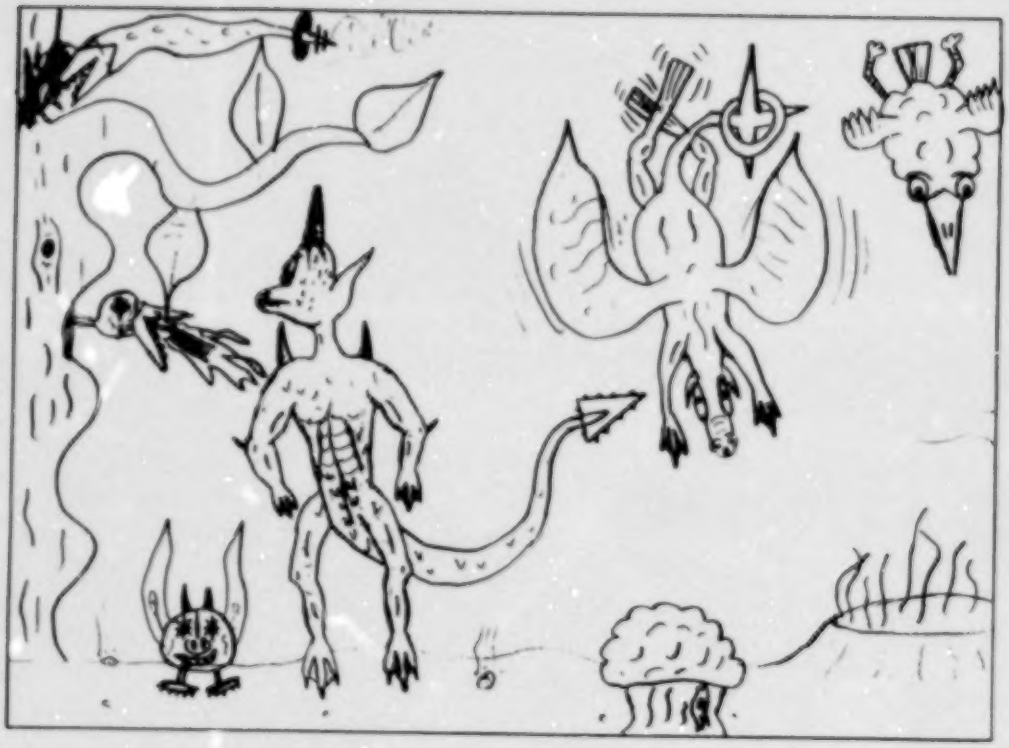
28.



TEXTURE = 4 (*Imagination* = 4, *Unity* = 3)



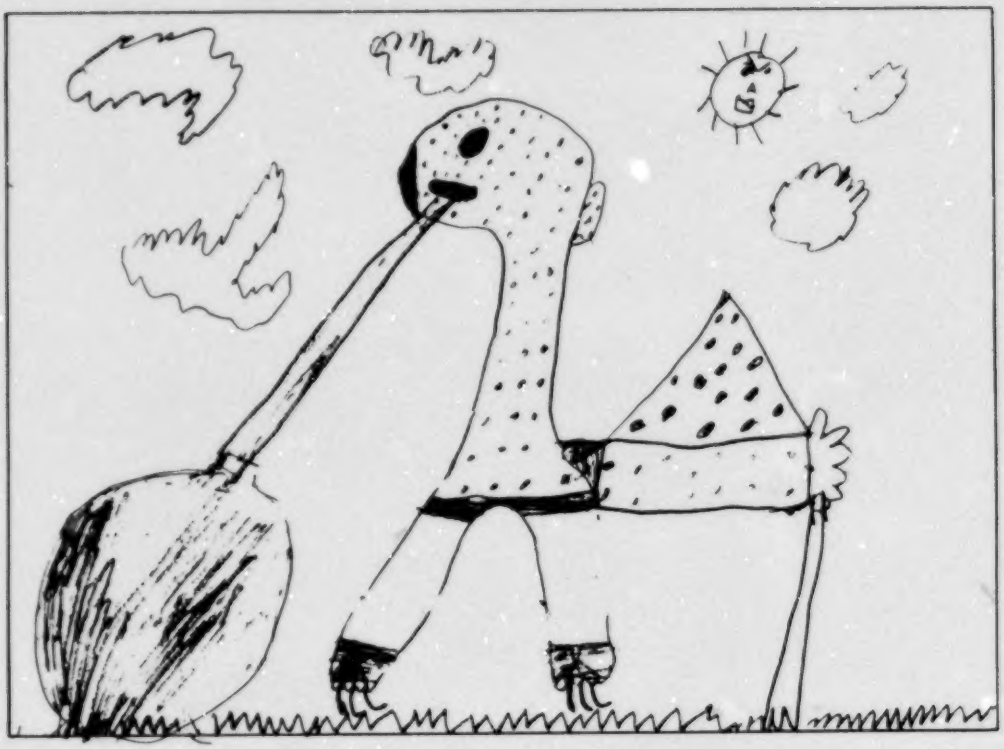
TEXTURE = 2 (*Imagination* = 2, *Unity* = 2)



UNITY = 6 (*Imagination = 6, Texture = 4*)

UNITY = 4 (*Imagination = 4, Texture = 3*)

30.



UNITY = 2 (*Imagination = 2, Texture = 4*)

END

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